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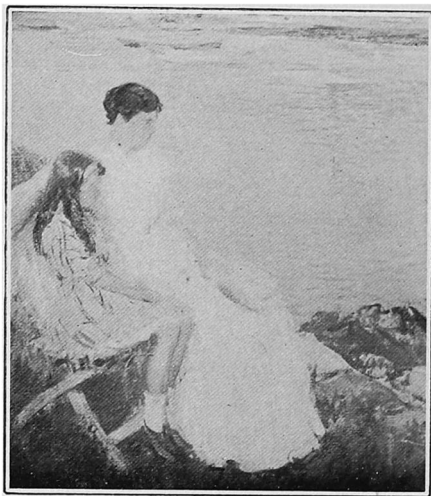
REVIEWS OF RECENT BOOKS

Doubtless the most important art work of the year is the enlarged and corrected "Bryan's Dictionary of Painters and Engravers," published by the Macmillan Company, and to be completed in five royal octavo volumes, of which two have thus far been issued. This work dates from 1816, when the first edition was offered to the public. At the time of its first issuance it was recognized as a standard authority, and every effort has been made since by its publishers to maintain the reputation it then won for itself. In a work of this sort the lapse of time necessitates frequent revisions, and the publishers have shown praiseworthy enterprise in meeting public requirements.

In 1849 the book was revised, and in 1876 a supplement was prepared. Within the next decade it became necessary to add a

very considerable number of names. Besides, the researches of Crowe and Cavalcaselle, Milnesi, Morelli, Bertolloti, and others on the lives and works of the Italian painters; those of Kramm, Michiels, Fetis, Havard, Hymans, Van Den Branden, Weale, and Siret on the Dutch and Flemish painters; those of Passavant, Waagen, Forster, Meyer, Bode, Woltmann, Schlie, Riegel, and Von Reber on the painters of Germany and other lands; and those of Maxwell and Madrazo on the art and artists of Spain—literally revolutionized our knowledge and criticism of art, and necessitated many and radical changes. Consequently, between 1884 and 1889, a new edition of the work was issued. The lapse of fourteen years has again made a revision imperative, and the old time-honored work is again being issued under the editorship of George C. Williamson in five sumptuous volumes, which are almost faultless in typographical appearance, and which are made still further attractive by the incorporation of upward of one hundred full-page plates, either in half-tone or photogravure, to the volume.

The two volumes now in hand, which contain the letters A to G



THE SEA WALL—SEPTEMBER
By Joseph DeCamp



EARLY MORNING AFTER STORM AT SEA
By Winslow Homer

than seventy-two new biographies, while upward of six hundred corrections and alterations, necessitated by the lapse of time and the progress of research, have been introduced into the other lives. The most important of the new articles in this volume are those on Jocoipo, Gentile and Giovanni Bellini, Giotto, Altdorfer, Blake, Burne-Jones, Vicat Cole, Sidney Cooper, Sir F. Burton, Mark Antony, Ansdell, Dirk Bouts, Boecklin, Bellin, David Cox, Bonheur, Ford Maddox Brown, Cosway, Constant, Calderon, Beardsley, all written by men especially competent for the work undertaken, and in addition to these fifty others, shorter, but no less important. Many of the old biographical sketches of this volume have likewise been so materially changed and amended as virtually to be new articles.

In the second volume one notes among the new additions articles on Du Maurier, Kate Greenaway, Charles Green, Walter Goodall, Sir John Gilbert, Birket Foster, Louis Fagan, Thomas Faed, and W. H. Deverell, among the English artists of note who have passed away since the previous

inclusive, give evidence of the most scrupulous care in the matter of revision. No names eligible for inclusion in the volumes have been omitted, and new facts, fresh attributions, and the transposition of numerous pictures are recorded. The first volume of the work thus has no less



SONATA: THE HAMBURG
By George Sauter

edition of the work, together with a long list of foreign artists of greater importance, making a total of additions to this second volume of one hundred and thirty new biographies. Seventeen of the old biographies have been corrected, added to, and amended, and about five hundred separate corrections have been made throughout the volume—all important.

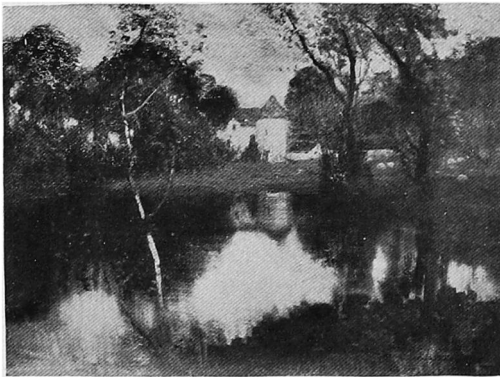
To give a list of these new biographies, or to deal in an extended way with the multitude of changes and emendations, would here be out of the question. Suffice it to say, that the work, in its revised and enlarged form, is the completest and most authoritative work of the kind accessible to the student of art. It is primarily a book of facts, not of criticisms, and no pains have been spared to make the facts given as absolutely trustworthy as our present knowledge will permit. The contributors of the new articles are all men selected for their special fitness for the work intrusted to them, and the articles are all signed, so that those using the work know on whose authority the statements are made. The illustrations, moreover, have been chosen

with the view to supplementing the text so as to give an adequate idea of the character of the work done by the principal artists considered. The work is thus nothing less than monumental in its character, and by its sterling qualities is calculated to supplant every previous work covering the same field.

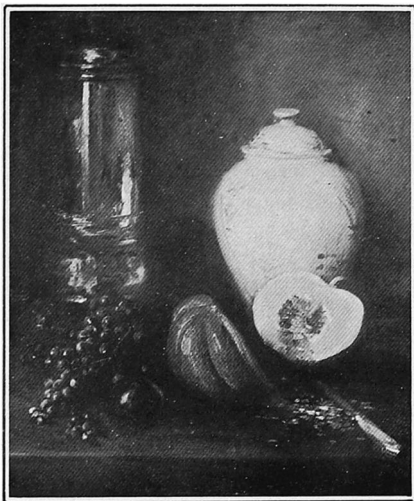
♣ The special summer issue of the



THE VALLEY OF THE DELAWARE
By Edward W. Redfield



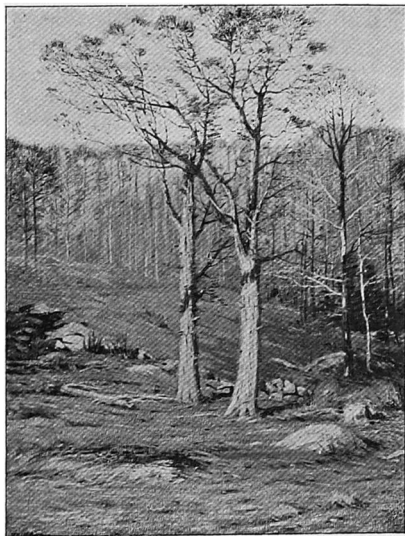
SUMMER MOONRISE
By R. Macauley Stevenson



STILL-LIFE
By William M. Chase

The article on Cotman is furnished by Laurence Binyon, that on Cox by A. L. Baldry, and that on De Wint by Walter Shaw Sparrow. These are all conscientious, careful studies, giving well-digested résumés of the artists' lives and achievements and critical judgments as to their work. The book is very profusely illustrated with reproductions of studies and finished pictures, drawn from private and public galleries. The work is issued in the well-known artistic style adopted by the publishers for these special issues. ♣ In "How to Judge Architecture," recently published by the Baker & Taylor Company, Russell Sturgis has fur-

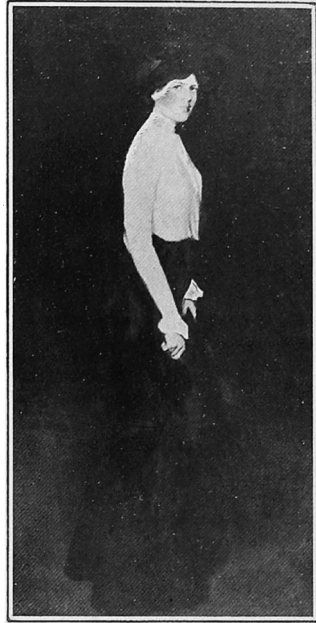
"Studio," "Masters of English Landscape Painting," published by John Lane, has for its subject a consideration of the work of three well-known masters of landscape, J. S. Cotman, David Cox, and Peter De Wint. This, as the editor declares in his prefatory note, is the first serious effort to do some measure of justice to these artists. Hitherto in all articles and books these masters of the brush have been represented only by black-and-white illustrations; whereas the present volume contains numerous plates in color, in which every effort has been made to imitate the color schemes of the originals.



WOODED ACRES
By Leonard Ochtman

nished a popular guide to the appreciation of buildings which will be heartily welcomed by the students of art who feel the need of a concise and authoritative handbook. As a matter of fact, there are no authorities at all in the matter of architectural appreciation, and the only opinions or impressions or comparative appreciations that are worth anything to the student are those which he will form gradually for himself. Most teachers and writers are exclusive, admiring one set of principles, or the practice of one epoch, to the partial exclusion of others; and one of the most admirable features of the book here noticed is the fair and impartial way in which all principles and epochs are treated. The object of the work is to help the reader to acquire, little by little, such an independent knowledge of the essential characteristics of good building, and also such a sense of the possible differences of opinions concerning inessentials, that he will always enjoy the sight, the memory, or the study of a noble structure, without undue anxiety as to whether he is right or wrong. The volume traces architectural development from the early Greek designs, successively through the various periods, to the nineteenth-century original designs. The author's name is sufficient warrant for the soundness of the views advanced.

✱ Lionel Cust's "Van Dyck," published in two attractive volumes by Longmans, Green & Co., is an exceptionally interesting and valuable contribution to the literature on this famous artist. In less than seventy pages of text the author condenses and presents in readable form the whole story of Van Dyck's artistic career. The form of presentation is strictly narrative, but interwoven with biographical data, and the record of achievement is much valuable information relative to Flemish art in general, and to Van Dyck's dependence upon his predecessors and contemporaries. In the author's opinion this artist remains unrivaled as a painter of portraits, though other men may have excelled him at times in some particulars. Van Dyck literally revolutionized the painter's art in England, the author contends, and established a tradition of his own that is secure for all time.



GIRL IN WHITE WAIST
By Robert Henri